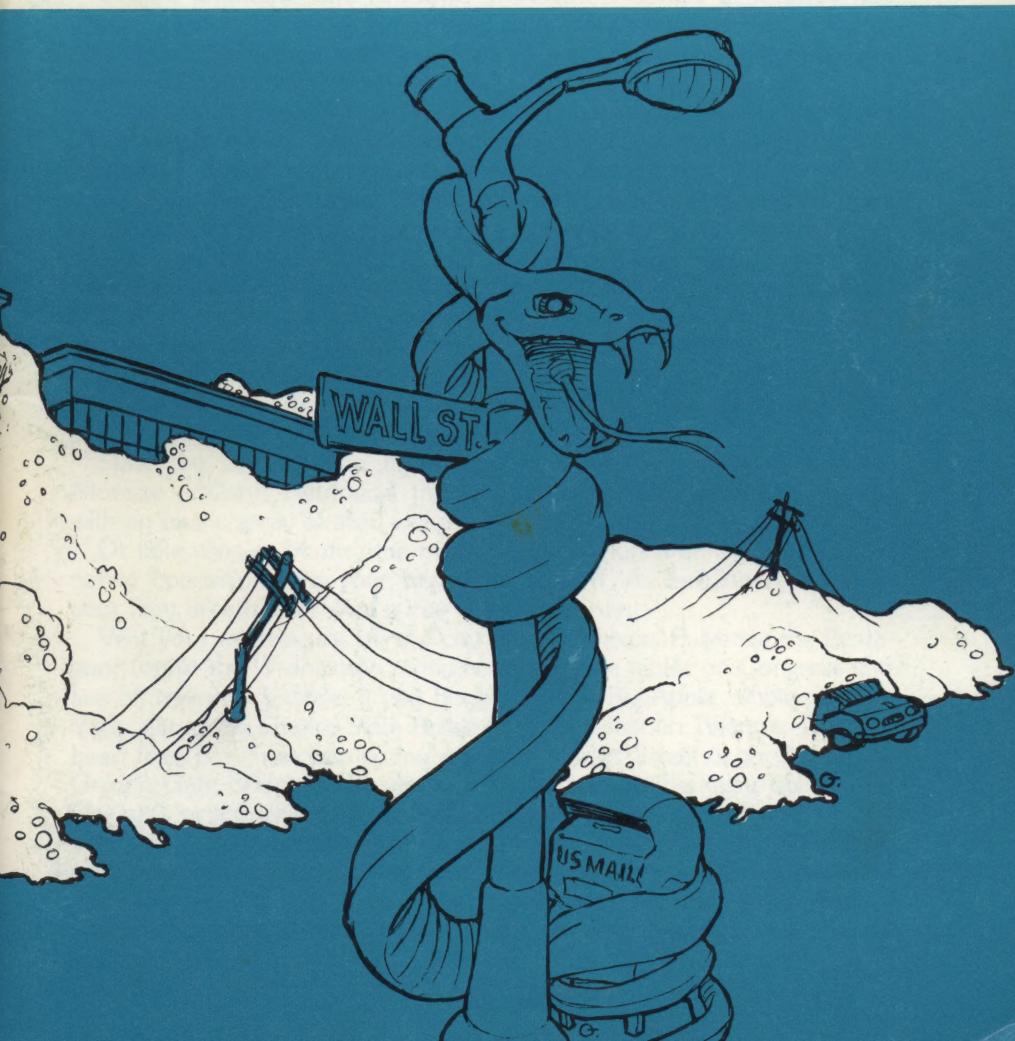


COMPUTER
GAMES
THINKERS
PLAY



Crush, Crumble and Chomp!

The Movie Monster Game



Crush, Crumble and Chomp!

Let loose the beast within you! Stomp and scream, crunch and crumble, mash and smash, rip and tear! Combat urban blight, protest population growth, and set back civilization half a century—without leaving your living room.

Crush, Crumble and Chomp! gives you a chance to recreate just about any monster movie ever made. Only this time you write the script; you direct the action; and you get to be the star—the *real* star—the monster. Any monster. *Every* monster.

Be the giant amphibian Goshilla, leaving a corrosive trail of radioactive waste in your wake, as you slither out of the river and into an unsuspecting metropolis. Smash cities underfoot, and atomize helicopters in mid-air.

Emerge from the murky depths as the Kraken, and tear apart huge suspension bridges with your terrible tentacles. Feed on the freeways, and dine on the docks.

Scuttle about a city as Arachnis, striking suddenly at humans paralyzed with fear. Block roads with your webs, and escape underground through your network of tunnels where not even tanks dare tread.

Ooze out of the sewers as the amorphous, irresistible Glob, absorbing anything in your path. Pulverize skyscrapers as you paralyze their inhabitants, and leave a swath of slime that ignites into a wall of fire.

Stalk the landscape in the silicon brain of the robotic Mechismo. Atomize artillery! Neutralize the National Guard! Eradicate everything with an exotic array of alien weaponry!

Or take wing as Mantra the mighty, grabbing lunch on the fly and eliminating opposition with your ultrasonic scream. As buildings burn from your fiery breath, soar over a city of smoking ruin!

Vent your aggressions on the city of your choice. Pulverize the Pentagon; topple the Washington monument; turn the tables on Congress and live off *them* for a while. If you hunger for the Big Apple, nibble on New York: eat at the Empire State Building, or breakfast on Tiffany's. Take the heart from San Francisco by munching on Market Street or gorging on the Golden Gate Bridge; while you're at it, try burning Berkeley, obliterating Oakland, or atomizing Alameda. And there's always Tokyo harbor . . .

With so many variations to choose from—four cities, five objectives, six monsters (and, on disk versions, the chance to play Dr. Frankenstein and create your own creature)—you can Crunch and Chomp for years... until civilization Crumbles even without the assistance of your favorite monster.

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In The Beginning . . .

BEFORE YOU START

If you purchased a cassette version of **Crush, Crumble and Chomp!**, when was the last time you cleaned and demagnetized the heads on your cassette player and checked to see if they were properly aligned? If your answer is "Never" or "Not recently," it would be a good idea to get those things done NOW. (We'll wait.) If you can bend steel with your bare paws and swat helicopters with a flick of your scaly tail, you can certainly clean the heads of a little cassette player. (Disk-drive owners, don't laugh too loudly; while there are fewer things likely to go wrong with your machine, it too needs to be cleaned periodically.) If you do not maintain your equipment properly, you may not make it to the first building; in fact, you risk damaging the game *permanently*. Think of it: no more smoking ruins, no more humans fleeing in terror, no more crushing & crumbling ever again! Think what you may be doing before it's too late!

Now that that's done, you should locate the sheet of Special Loading Instructions for your particular computer version and *read it carefully*. (While you're at it, make sure you have a complete set of six monster cards; you'll need them to start and play properly.) If your game box did not include the sheet of instructions (or the monster cards), shake your paws at the heavens; bellow in rage; and lumber/crawl/ooze back to your dealer or contact us directly to get one. (You cannot even hatch without that sheet.)

If, after reading the Special Loading Instructions and this Manual of Monsterhood, and despite cleaned, aligned, demagnetized (etc.) heads, you still have a problem with your game, surprise us with a call or letter, and give our Customer Service Department something to do.

* * *

Since the "rules" of the game are programmed into the computer's memory, and the actions possible to each monster are clearly delineated on the monster cards, *anyone* can play **Crush, Crumble and Chomp!** You won't play "perfectly" the first time, but that's all right; monsters make mistakes, and this is a game of humor and rampaging fun, not a cool, chess-like battle of wits. If you choose, you can simply press keys at random and observe the results. However, if you don't want to blow yourself up or be stung to death by the nasty little humans before you have smashed your first structure—if you wish to be warned of the dangers of Mad Scientists and going BERSERK—if you want to get the most fun out of your game package, read on.

* * *

Once you have loaded the game into your computer according to the aforementioned Special Instructions, before you can start playing, you must respond to the computer's questions and select a scenario—the exact combination of monster, city, and objective you want to try. Read the following paragraphs, and make your decision.

Whole cities lie at your feet.

VITAL SIGNS

Sound. Some versions of the game may pose the question, DO YOU HAVE SOUND? If the question appears, and you have some sort of speaker hooked up to your computer, type **Y** and the ENTER/RETURN key. If not, type **N** and the ENTER/RETURN key. (This option was inserted so that the sound routines would not slow down the game for those who cannot use them. If the question does not appear, you are probably getting the sounds automatically.)

Continuing a Saved Game (Disk Versions Only). If you bought a disk version of **Crush, Crumble and Chomp!**, you will see the question, DO YOU WANT TO RESTORE A GAME IN PROGRESS? Answer **Y** (and ENTER/RETURN) only if you were in the middle of playing a game, had to Quit, and chose to save that game so you could continue it later. (See **The End?**) Otherwise, type **N** and press the ENTER/RETURN key.

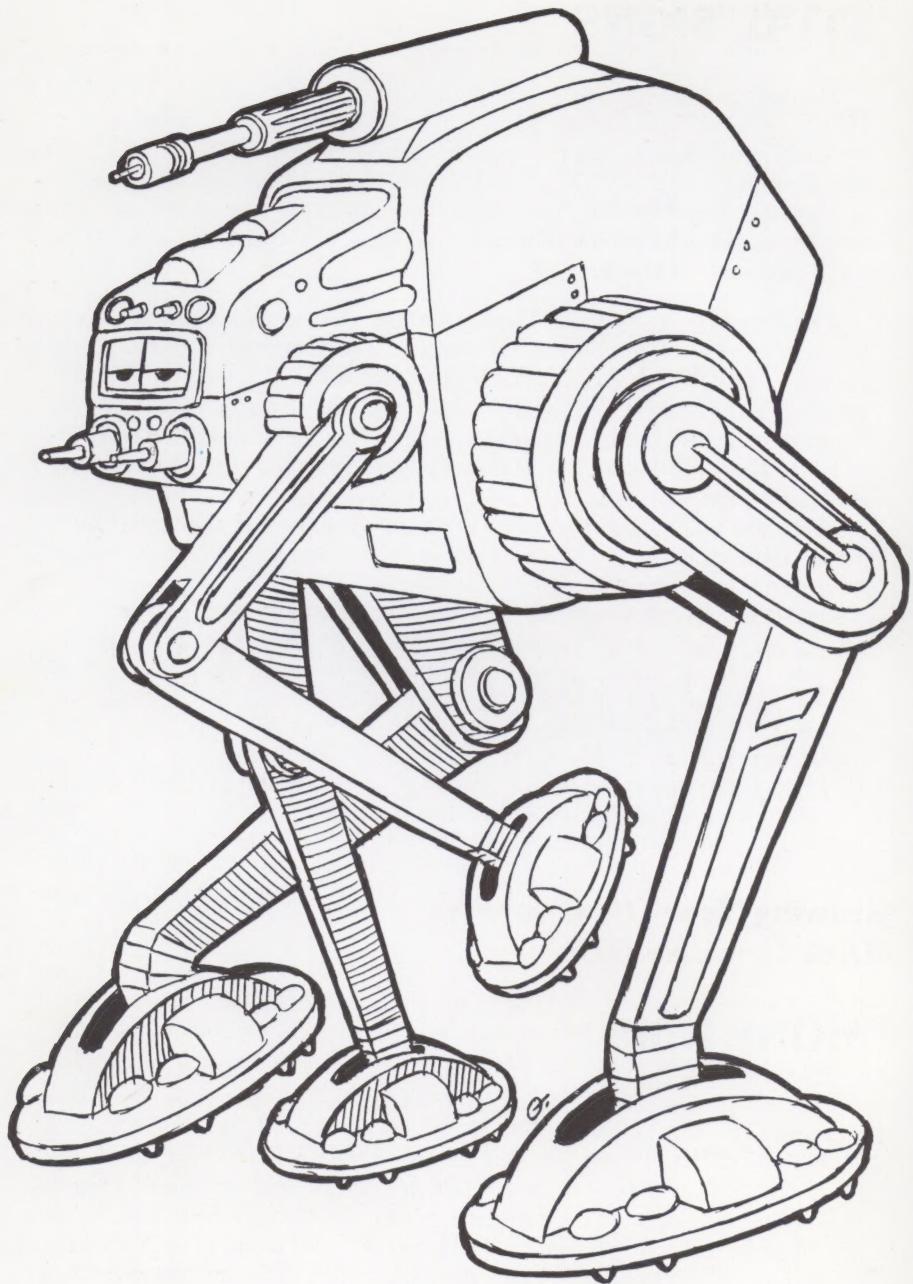
Restoring a game in progress (a **Y** answer) will put you right back in the body of the monster in the exact game instant you left it, and everything will be exactly as it was...

Important: due to memory and space limitations, only one game in progress can be saved at a time. Therefore, if someone else has been playing since the last time you were, and that game was saved (after yours), answering **Y** will restore that other game, and you will find yourself in a strange hide, a stranger in a strange land.

Speed. Everyone, regardless of version, will be asked, SPEED (FAST, SLOW)? This choice controls the speed at which things happen in the game, the amount of time you are allowed to think and make decisions. You are strongly urged to begin with SLOW (**S** and ENTER/RETURN) and save the FAST (**F** and ENTER/RETURN) speed until you are quite comfortable with your monstrous guise.

MONSTERS

In disk versions only, you are given the option of concocting your own creature. You will be asked, DO YOU WANT TO PLAY ONE OF THE FEATURE CREATURES (F), OR DO YOU WANT TO GROW YOUR OWN (G)? Typing **G** and the ENTER/RETURN key will lead to a series of questions necessary to construct a creature. There are hints later in this book (under **Growing Your Own Monster**), and if you have played the game enough to be familiar with the differences between monsters and the many options available, **this procedure should be fairly clear**. If it is not—if you have not played the game often or if you wish to use one of the monsters described on the monster cards—type **F** and press the ENTER/RETURN key.



The Feature Creatures

You are now ready to choose your monster. Unless you have the game on disk *and* typed **G** in response to the previous question, you will be presented with the following message:

1 GOSHILLA
2 KRAKEN
3 ARACHNIS
4 THE GLOB
5 MECHISMO
6 MANTRA
ENTER MONSTER NUMBER?

Type the *number* of the monster you want to be and press the ENTER/RETURN key. The monsters are described and their possible actions explained on the monster cards. Read them and make your choice.

Just in case you lose a card, here are the monsters and their possible letter commands:

Goshilla—R, L, H, N, M, J, D, G, E, C, S, T, A, Z, Q, #
The Kraken—R, L, H, N, M, D, G, E, C, O, T, P, A, Q, #
Arachnis—R, L, H, N, M, J, D, G, E, C, W, P, Z, B, Q, #
The Glob—R, L, N, M, D, G, E, C, O, P, I, Q, #
Mechismo—R, L, H, N, M, C, S, A, Z, B, Q, #
Mantra—R, L, H, N, M, J, F, G, E, C, S, T, U, B, I, Q, #

Growing Your Own Monster (Disk Versions Only)

If you have a disk version of the game, and you decide to create a creature never before seen by mortal man, you first select a base carcass and then go through and select the powers and abilities with which you wish to endow your monster.

The Carcass. Each carcass has certain inherent characteristics. While some may be modified (size and strength, for example), others (shape and agility—or lack thereof) are fixed. These basic characteristics are what give the monsters their individual charm, so that two different carcasses, even with the same set of letter commands, would not be the same.

You select a carcass the same way you choose one of the feature creatures (the “standard” monsters): by typing the *number* (and the ENTER/RETURN key) of the carcass you want.

- 1 BIPED**
- 2 SEA MONSTER**
- 3 INSECT**
- 4 AMORPHOUS**
- 5 ROBOT**
- 6 FLYER**
- 7 BRONTOSAUR**
- 8 SERPENT**

The Biped. The biped is a flexible carcass, agile if not particularly fast. It is of medium size and strength. By omitting the **T** command, you can make it a giant ape. Goshilla is a biped.

The Sea Monster. Some of the classic monster movie monsters have been sea monsters. Although normally a giant squid, you may picture it in another shape. Although you can make any other carcass amphibious, the big limitation of this one is that it must *stay* in the water (and/or under/on bridges) and cannot leave any sort of web, slime trail, or other residue (see **Residue**). It is big and strong, though. The Kraken is a sea monster.

The Insect. Actually, you may use this carcass for any number of creepy-crawly, multi-legged forms, even if they're not truly insects: e.g., a giant spider, ant, scorpion, or crab. Whatever you choose, it will be relatively quick and agile but not very big or strong. Arachnis is an "insect."

The Amorphous Blob. Having neither head, nor feet, nor tail, this is among the most limited of forms; yet it has a certain charm. Without eyes, antennae, or a proper aiming mechanism, it can't emit death rays. Nor can it breathe fire, although it can have a burning touch, which uses the same **B** command and has much the same effect. It takes no time to turn, since it isn't really turning. It is surprisingly strong. You could even get it off the ground by turning it into a cloudlike creature, although it would float slowly rather than exactly flying. The Glob is an example of this shapeless breed.

The Robot. The key feature of this carcass is that it is a mechanical creation; it is not alive. Therefore, it cannot get hungry (or go BERSERK) and does not eat. This is an enormous advantage. If you give it paws/hands/arms (and allow it to Grab), it will resemble a slightly clumsy steel-and-silicon version of the biped. Alternatively, you can make it a giant walking machine from Wells' original *The War of the Worlds* or allow it to fly like the devices in the movie version. While it can't exactly "heal," you can make it self-repairing—but this is expensive. Mechismo is a robot walker.

The Flyer. While you can give most carcasses the power of flight, this one—be it bird, bat, moth, or pterodactyl—begins with wings. Like the insect, it is quick and agile but neither big nor strong. Many of the monsters from Japanese monster movies would fall into this category. Mantra is a flyer.

The Brontosaur. This fellow—huge and ponderous, four-footed and slow-witted, tailed and long-necked—has been a staple in movies and cartoons since the beginning. Although ever so clumsy, it is a flexible and amusing carcass with enormous potential. Give it wings and fiery breath, and it becomes a dragon. In the water, it could be a plesiosaur—or the Loch Ness Monster. Using it as a base instead of the biped can produce an interesting Goshilla hybrid. (Since it has no manipulative paws, it Grabs with its mouth and Crumbles with its head and body. However, it is a hopeless jumper.)

The Serpent. This carcass may be used not only for snakes of both the poisonous and constricting varieties but also for giant worms or caterpillars. It would certainly be at home in the water as a sea serpent but could even be given wings; Quetzalcoatl was a flying feathered serpent, after all. Although big and strong and not particularly fast-moving, this carcass makes a quick Grabber. Digging and paralyzation seem particularly appropriate powers, and, if you’re thinking of a giant caterpillar, you would certainly want to allow it to Weave a Web.

Choosing Abilities. Once you have selected a carcass, you will be asked a series of questions to determine the specifications of the monster you have in mind. Keep in mind that not all powers are available to all carcasses and that the efficiency and speed of execution of various actions are heavily influenced by the carcass you have chosen.

To ration the powers and abilities available, each carcass has a number of “Crunch Credits.” Each option that you select will “cost” a number of credits that will vary according to the option and the carcass; in general, the more potent the ability, the more it will cost you. If you run out of Crunch Credits, you will be unable to “acquire” more options. Unexpended Crunch Credits, however, are not wasted: they will increase the amount of damage your monster can sustain before breathing its last.

Table 1 shows the various commands and abilities available and the Crunch Credit cost for these powers for each carcass. (The **R**, **L**, **N**, **M**, **Q**, and **#** commands are standard for all monsters and are therefore not included in the table.)

Table 1. Crunch Credit Costs for Each Creature Carcass

POWER/ABILITY/ COMMAND	CARCASS #							
	1	2	3	4	5	6	7	8
C. C. Allowance	160	170	175	180	120	140	160	180
Jump	10	NA	6	NA	8	4	NA	NA
Fly	35	NA	40	25	40	Std	35	30
Breathe Fire (Burn)	30	20	30	25	40	30	30	30
Immolate	10	NA	10	10	5	10	10	10
Stomp	5	NA	NA	NA	10	4	Std	NA
Obliterate	NA	10	NA	Std	NA	NA	NA	7
Atomize	20	20	20	NA	30	20	20	20
*Descend (Dig/Dive)	15	Std	15	15	20	15	15	15
Paralyze	15	15	10	15	10	10	15	10
Ultrasonic Scream	15	15	15	15	30	15	15	15
Tail/Tentacle Lash	5	5	5	NA	NA	5	Std	Std
Head Tilt/Turn	Std	Std	Std	NA	Std	Std	Std	Std
Crumble	5	8	6	8	15	9	6	12
Grab	Std	Std	Std	Std	10	Std	Std	Std
Eat	Std	Std	Std	Std	NA	Std	Std	Std
Zap	10	10	10	NA	15	15	10	10
Web	NA	NA	5	5	NA	NA	NA	5
**Regeneration (Healing):								
Very Slow	10	12	10	10	20	10	10	10
Slow	25	30	25	25	50	25	25	25
Fast	50	60	50	50	100	50	50	50
Very Fast	100	120	100	100	NA	100	100	100
***Strength Increase/Decr.								
Hide/Soft (No Hide)	±15	±15	±10	±15	±15	±10	±15	±15
Thin	0	0	0	0	0	0	0	0
Medium	15	15	1	15	1	15	15	15
Tough	30	30	5	30	2	30	30	30
Hard	45	45	20	45	5	45	45	45
Armor	60	60	35	60	20	60	60	60
Swim	75	75	50	75	35	75	75	75
****Contaminate								
NA	30	NA	20	20	30	20	20	30
****Fiery Trail								
NA	50	NA	40	40	50	40	40	50

Key

NA = Not Available on that carcass

Std = Standard on that carcass

***D** = Dive if the monster can swim; if not, **D** = Dig

**Healing—at any rate—is optional for all monsters

***An increase in strength beyond the norm for that carcass costs the number shown; a comparable decrease results in a return of the specified number of Crunch Credits (a rebate, so to speak); neither adjustment is necessary.

****Cost doubles if monster can fly.

After you have played the feature creatures a number of times, the selection procedure will be clearer, and you will have a better idea of the worth of the various abilities. Then you can spend the next decade experimenting with the zillions of possibilities. If you come up with a particularly fascinating or effective monster, let us know.

OBJECTIVES & SCORING

There are five possible objectives, each of which affects the scoring by adjusting the relative value of various kinds of monsterly mayhem: crumbling buildings, crushing cars, chomping tanks, and so on. When you are asked to ENTER OBJECTIVE NUMBER? select the one which suits your temperament and your monster. Type the number of the objective and press the ENTER/RETURN key.

The five objectives are listed below, in numerical order.

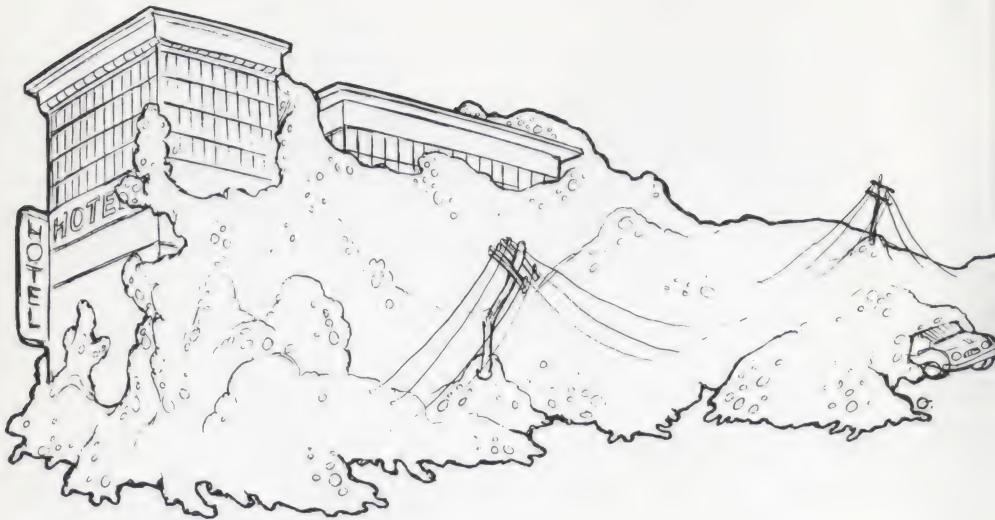
1 Balanced. You get points for just about everything you do.

2 Killer Monster. You get most of your points for killing human units. You get a few for destroying buildings and surviving a long time.

3 Combat Machine. You get points for killing combat units—but no credit for killing helpless civilians (you big bully!). You also get a few points for miscellaneous mashing & smashing.

4 Destruction. Destroy as many bridges and buildings—especially tall ones—as you can. You also get a fair number of points for killing human units of all persuasions.

5 Survival. Escape and evasion in an alien city. You get points for surviving as long as you can and, to a lesser extent, for eliminating combat units.



CITIES

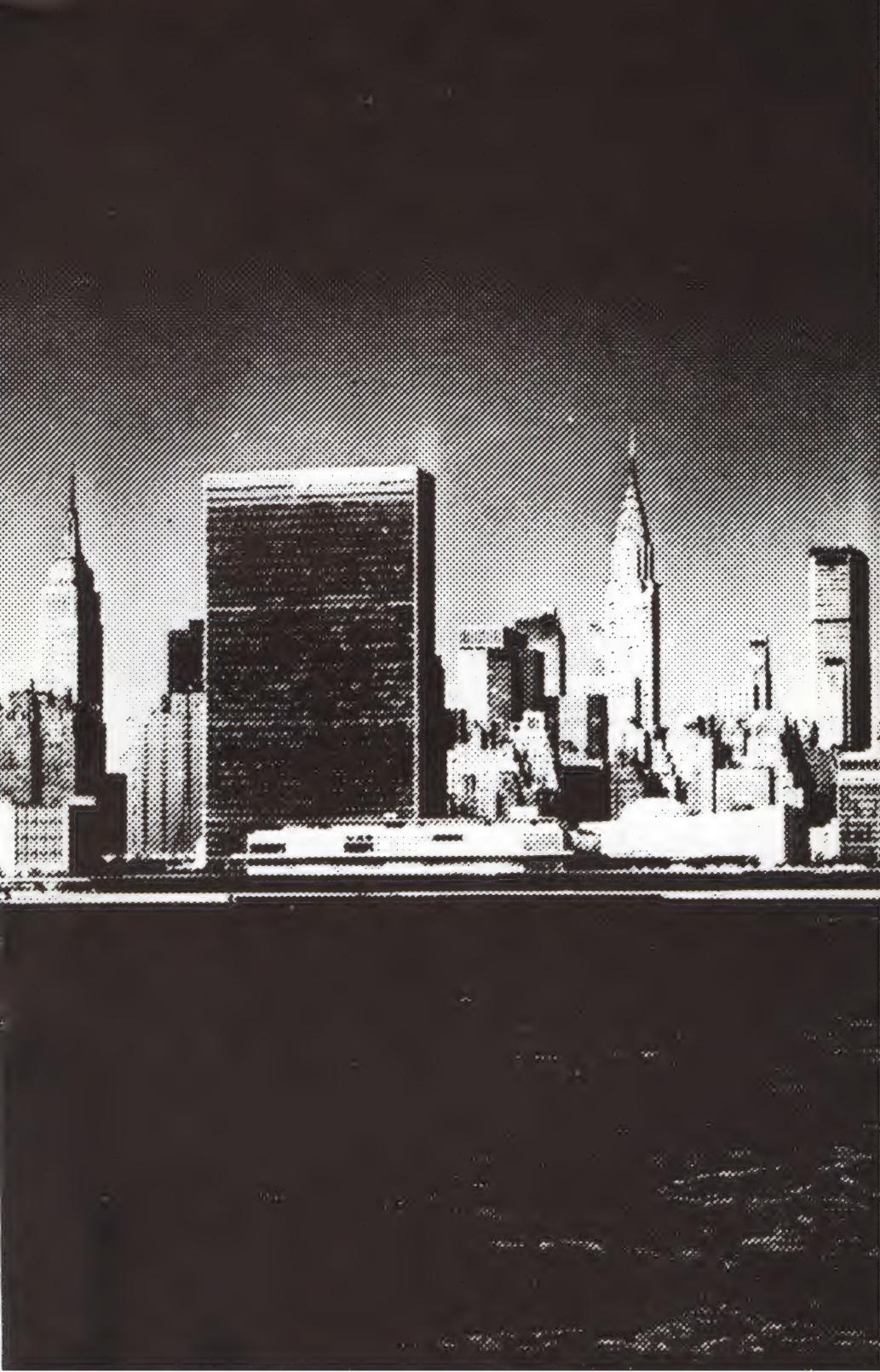
The final question—ENTER CITY NUMBER?—requires you to choose which of four cities you wish to demolish:

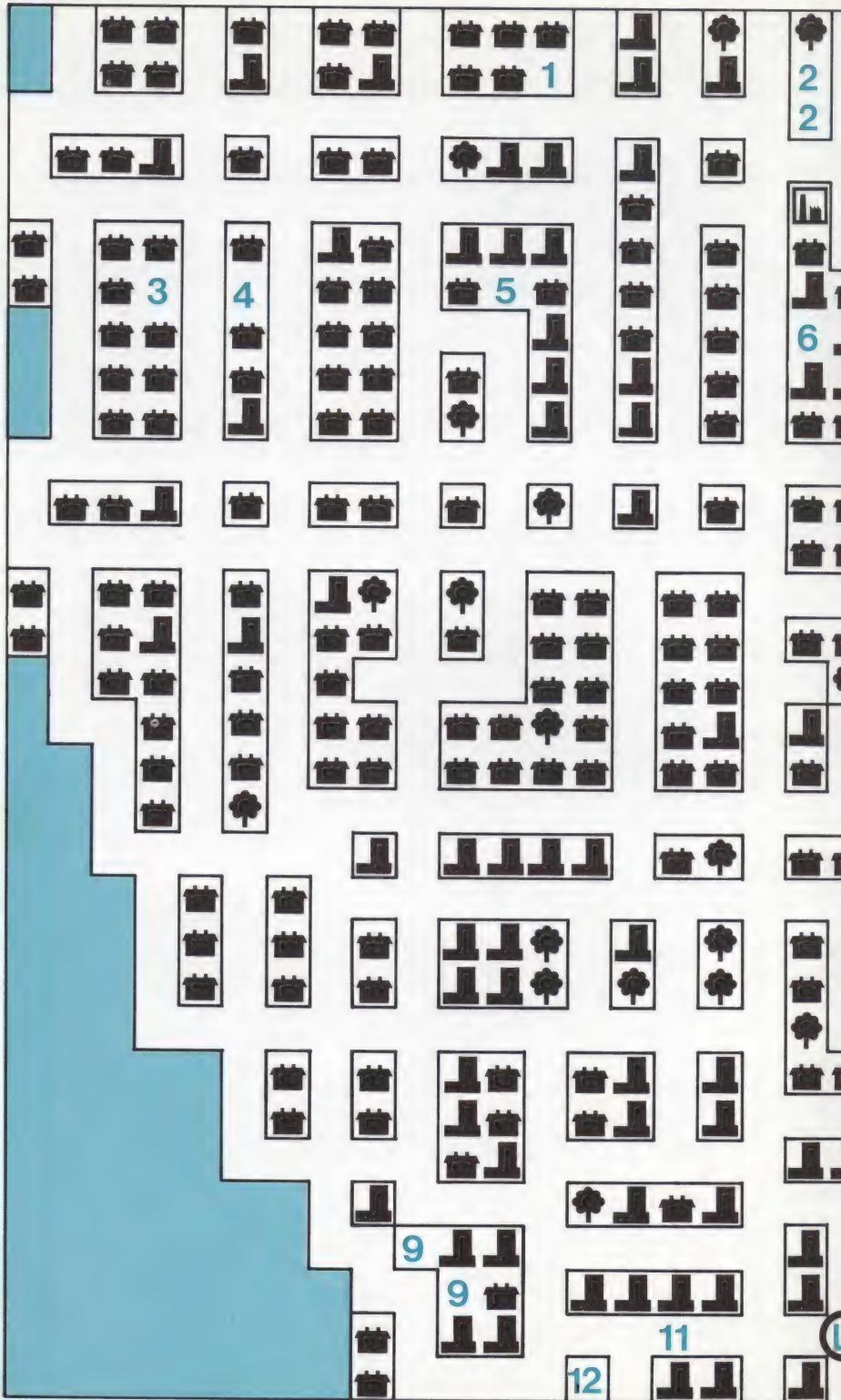
- 1 NEW YORK CITY**
- 2 GOLDEN GATE** (the San Francisco Bay area)
- 3 WASHINGTON, D.C.**
- 4 TOKYO**

As usual, type the number of the city that strikes your fancy, and press the ENTER/RETURN key. (This is the *last* time you will have to use the ENTER/RETURN key. During the play of the game, while you are a monster, everything is done just by pressing the appropriate letter—and watching the results.)

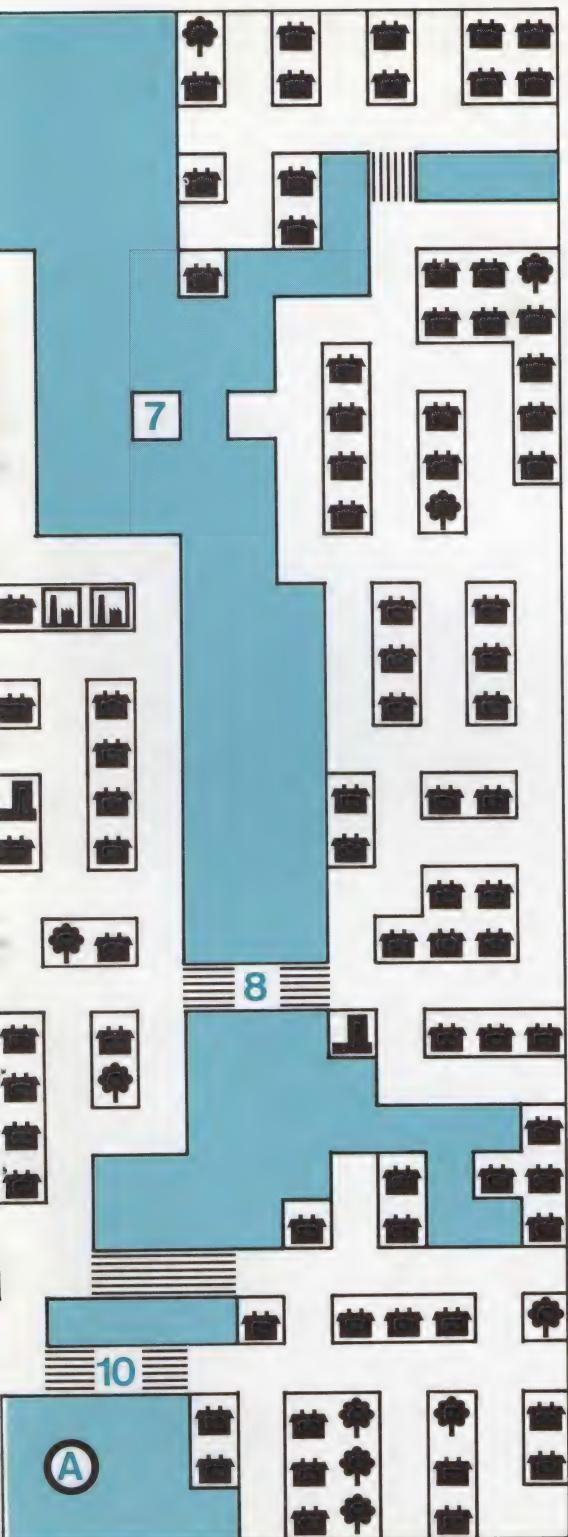
Maps of all four cities—including prominent buildings, monuments, and points of interest—can be found in the center of this manual. To fit the limitations of the computers and their memory, various liberties have been taken with geography. Nor are all the metropolitan areas constructed to the same scale. Nonetheless, the results should be recognizable.

The differing character of each city will become apparent with experience. As can be seen from the maps, all four cities have extensive river or water areas. (If you can't swim, don't burn your bridges until you've crossed!) Although the Golden Gate was designed specifically with the Kraken in mind, it may be better suited to the amphibious Goshilla, and the Kraken may be best in Tokyo. As always, the choice is yours.





NEW YORK CITY



New York City Map Key

- 1 Grand Central Station
- 2 United Nations Building
- 3 Main Post Office
- 4 Madison Square Garden
- 5 Empire State Building
- 6 NYU—Bellevue Medical Center
- 7 East River
- 8 Williamsburg Bridge
- 9 World Trade Center
- 10 Brooklyn Bridge
- 11 Wall Street
- 12 New York Stock Exchange

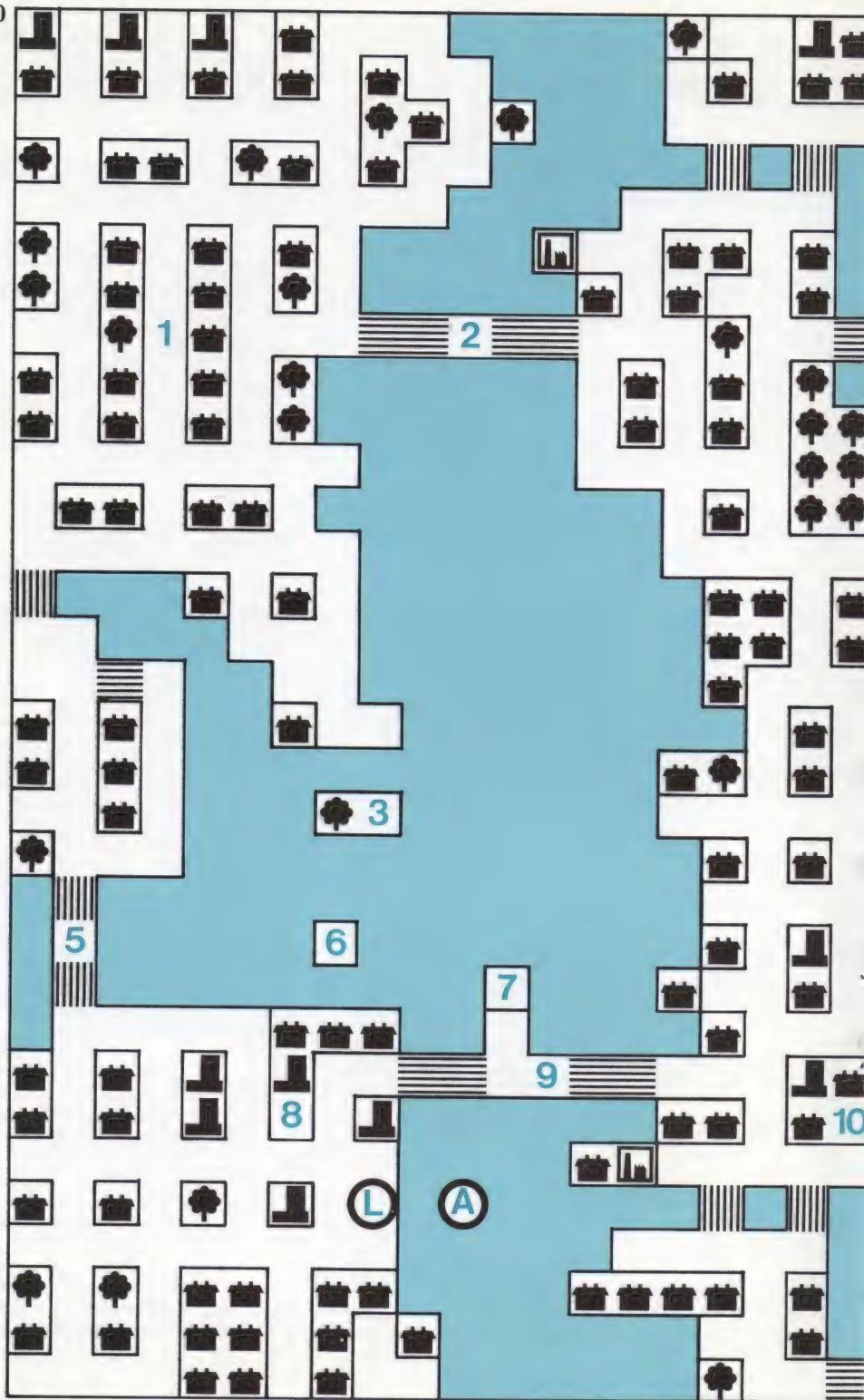
A Starting Point for Aquatic/Amphibious Monsters

L Starting Point for Land-based Monsters

Legend:

- buildings
- skyscrapers
- parks, trees
- power plants/ fuel storehouses
- bridges
- roads, streets
- water

20



GOLDEN GATE (S.F.)

Golden Gate Map Key

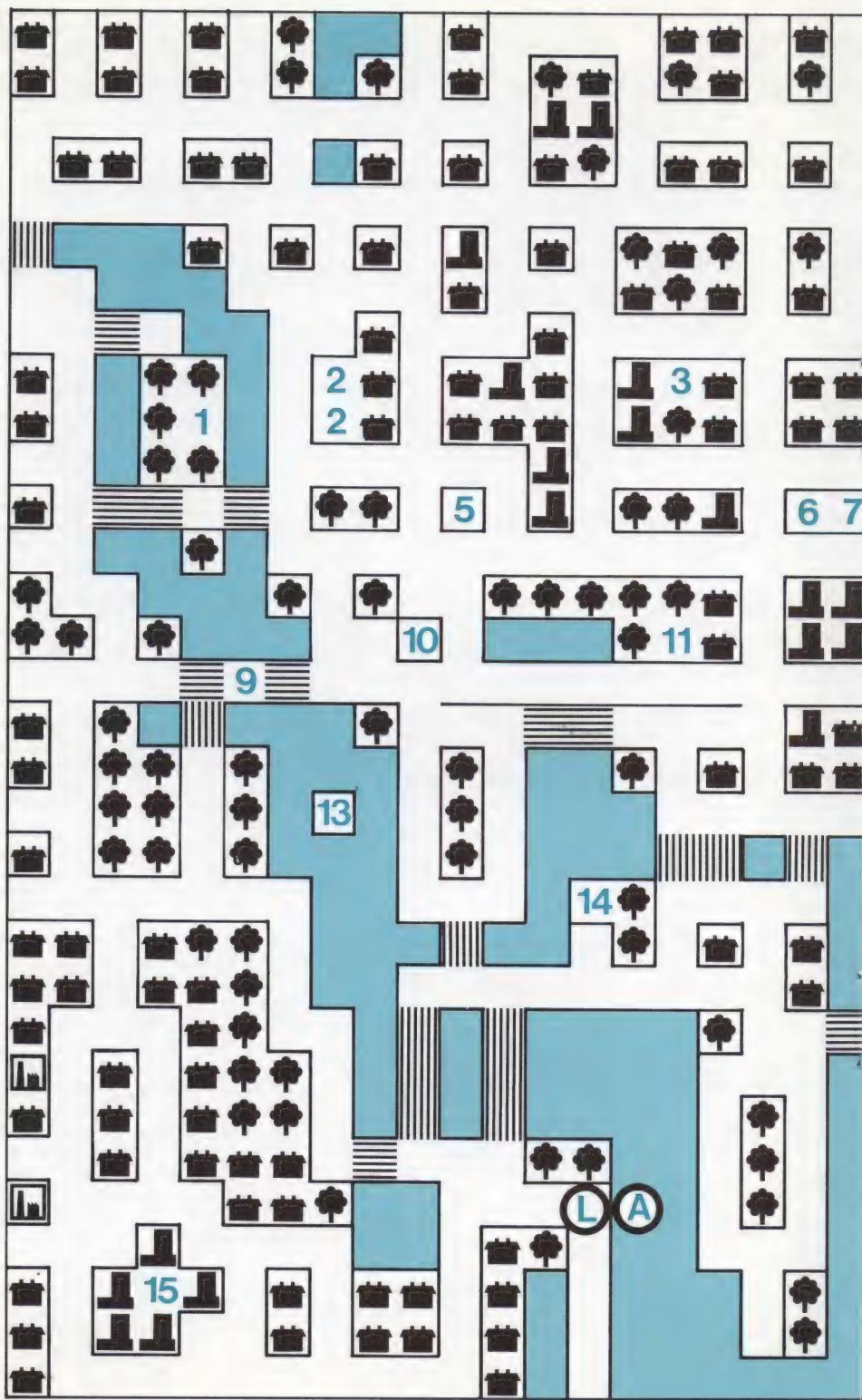
- 1 Marin County
- 2 Richmond-San Rafael Bridge
- 3 Angel Island
- 4 University of California, Berkeley
- 5 Golden Gate Bridge
- 6 Alcatraz
- 7 Treasure Island
- 8 San Francisco Civic Center
- 9 San Francisco-Oakland Bay Bridge
- 10 Beautiful Downtown Oakland

A Starting Point for Aquatic/Amphibious Monsters

L Starting Point for Land-based Monsters

Legend:

-  buildings
-  skyscrapers
-  parks, trees
-  power plants/ fuel storehouses
-  bridges
-  roads, streets
-  water



WASHINGTON, D.C.

Washington, D.C., Map Key

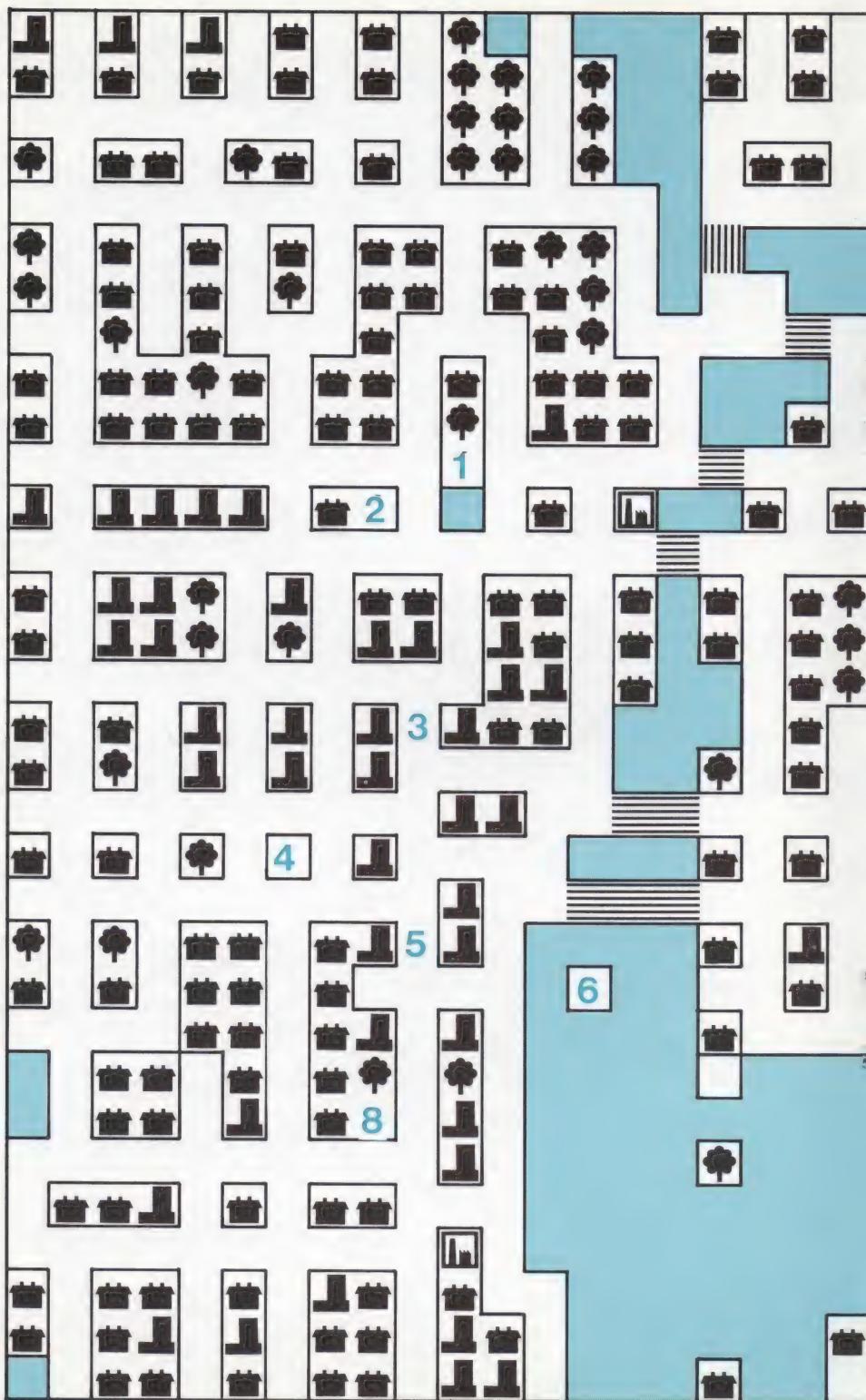
- 1 Theodore Roosevelt Island
- 2 J F Kennedy Center for the Performing Arts
- 3 White House
- 4 Union Station
- 5 State Department
- 6 Post Office
- 7 Internal Revenue "Service"
- 8 Justice Department
- 9 Arlington Memorial Bridge
- 10 Lincoln Memorial
- 11 Washington Monument
- 12 Capitol Building
- 13 Potomac River
- 14 Jefferson Memorial
- 15 Pentagon

A Starting Point for Aquatic/
Amphibious Monsters

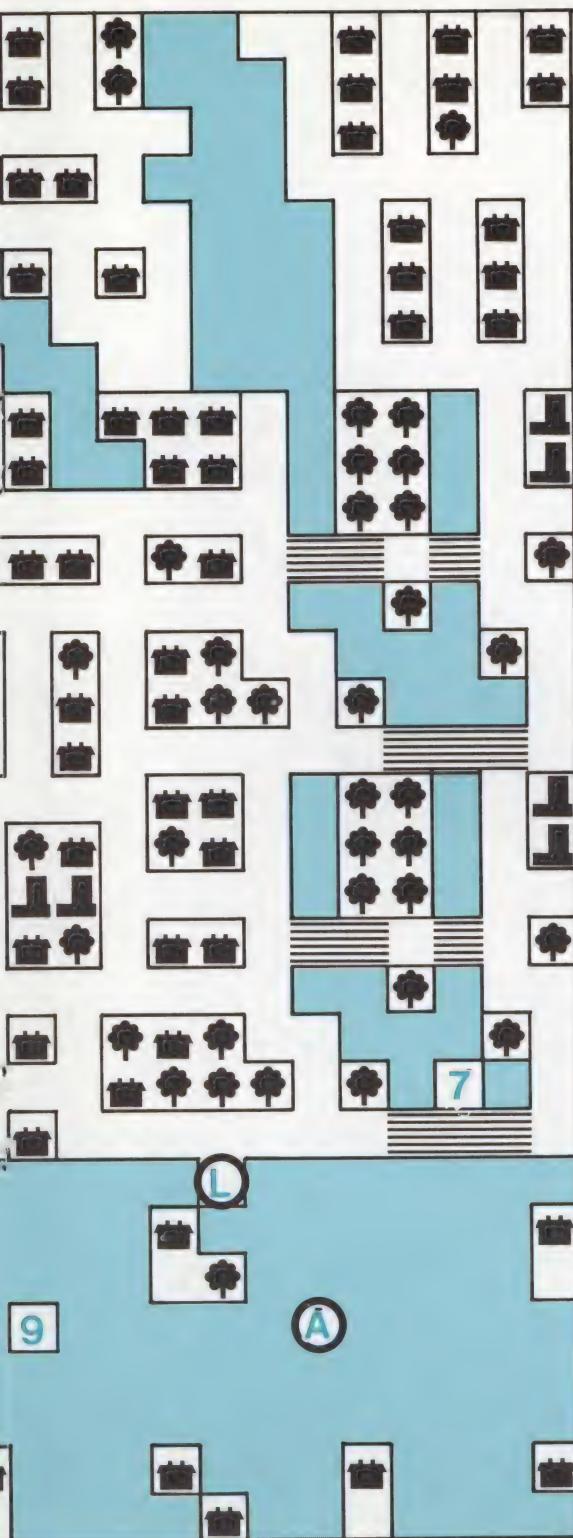
L Starting Point for Land-based
Monsters

Legend:

-  buildings
-  skyscrapers
-  parks, trees
-  power plants/
fuel storehouses
-  bridges
-  roads, streets
-  water



TOKYO

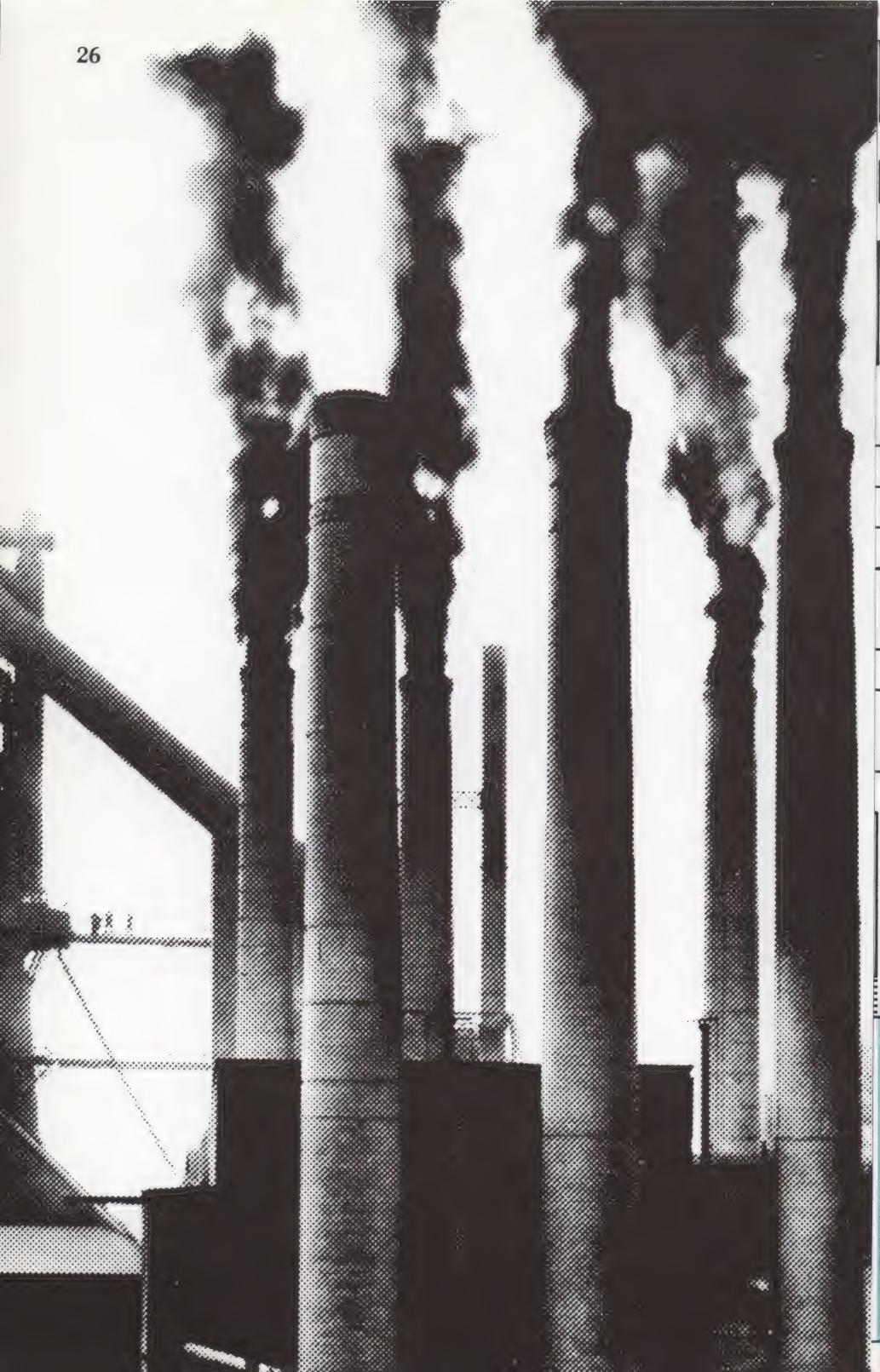


Tokyo Map Key

- 1 National Museum
- 2 University of Tokyo
- 3 Nihonbashi
- 4 Imperial Palace
- 5 The Ginza
- 6 Sumida River
- 7 Ara River
- 8 Tokyo Tower
- 9 Tokyo Harbor
- A Starting Point for Aquatic/Amphibious Monsters
- L Starting Point for Land-based Monsters

Legend:

-  buildings
-  skyscrapers
-  parks, trees
-  power plants/
fuel storehouses
-  bridges
-  roads, streets
-  water



SCENARIOS

Scenarios, in this game, are merely specific combinations of monster, objective, and city. There are, thus, 120 possible scenarios in the cassette versions of **Crush, Crumble and Chomp!** and either 160 or a few zillion (depending on how you want to look at it) in disk versions. This diversity should keep you busy—and entertained—for quite a while.

While you can choose any combination you wish, we wanted to suggest a few scenarios to get you started.

War of the Worlds

- 5 Mechismo**
- 3 Combat Machine**
- 3 Washington, D.C.**

Since we don't have Wells' London, Washington will have to do. It seems a reasonable target for an alien invasion, and where else can you destroy the Pentagon, a few military installations, and the heads of government in their nests?

It Came from Beneath Its Budget

- 2 Kraken**
- 4 Destruction**
- 2 Golden Gate**

This is a rerun of half the monster movies ever made. You have three huge bridges to choose from, but note that they're also good sources of food. Hunger is going to be your big problem; you have to hug the coasts. The middle of the bay is reasonably safe, but there's nothing to eat out there!

Breakfast at Tiffany's

- 3 Arachnis**
- 2 Killer Monster**
- 1 New York City**

Arachnis is not going to destroy many buildings by brute strength, but they do burn, and the giant spider is quite good at nabbing humans. And New York is full of humans (or a reasonable facsimile). Any resemblance between this scenario and a movie about giant ants is not, we hope, purely coincidental.

Goshilla vs. the Smog Monster

- 1 Goshilla**
- 1 Balanced**
- 4 Tokyo**

No, there aren't two monsters in this one—just one beastie and one densely packed city. If you think LA smog is bad, you should see Tokyo! (That's just the problem: you can't see Tokyo.) Goshilla may have a solution, and the two big rivers should suit his amphibious habits quite nicely.

Playing

WHAT YOU SEE IS WHAT YOU GET

When the necessary information has been loaded into the computer, the screen will display a portion (one-sixteenth) of the metropolitan area you have chosen to terrorize, including some or all of the possible terrain features described below (in **Ashes to Ashes, Dust to Dust**). On some of the 64 squares that fill the bulk of the screen will be people, cars, and other units capable of movement. (See **Them!**) If you see something that looks like a monster, it's probably you. (See **You and Your Monster**.) If you don't recognize it (you), check your starting position on the appropriate city map, and find something that looks as if it might possibly be your monstrous alter ego.

From your starting point, you are free to do whatever you want (which is to say, whatever your monster can do: see **DOING WHAT COMES NATURALLY**) and to move in any (legal) direction—even off the screen (except, initially, off the bottom edge). In this way you can move throughout the city, but you *cannot* leave the area shown on the map. (Certain conventions apply here, as they do in all monster movies; you can't do things that Aren't In The Script.)

If you step right this way, we'll take you on a quick sightseeing tour. (Naturally, you can't tell a program without the players.)

Ashes to Ashes, Dust to Dust

Roads. The empty-looking squares are what the humans call roads or streets. They move on them, and so can you. Indeed, while on them you may do whatever your beastly instincts tell you to do. These things may have a profound effect on the scurrying creatures, but they will not often change the unmoving road. Only the Glob's flaming slime trail, Goshilla's contamination, and Arachnis's web can change—permanently—the street into the roughness of rubble.

Parks. These places of earth and trees, grass and weeds, are devoid of the structures of humans. Although some of the hard-shelled things may travel upon them more slowly, for one of your magnificence they are as roads, awaiting your step.

Bridges. These are like roads across the water, bearing your tread upon them or shading your head as you swim beneath. (Monsters of all persuasions may cross on—or beneath—bridges.) They are the sturdiest of structures but may Crumble beneath the might of the strongest and fall into the water.

Water. The rivers and bays are home to Goshilla and the Kraken, a place of rest or swift movement, a surface to hide beneath before striking. Mantra may fly over the sea, but to all others—the mites and the mighty—the water is as forbidden as the flames.

Buildings. In your simple view, there are but three types of structures erected on land by the squirming ones. Ordinary low buildings, shorter than you yourself—indeed, perhaps shorter than your very kneecaps (if such you have)—are the most fragile. They may Crumble at a touch, burn, or turn to rubble for other causes. If your legs are long enough, you may walk upon them and, if you exert yourself, Stomp them (and those in them) into the ground.

Stronger and taller—taller even than you—are the skyscrapers and monuments. Not even you can walk on them, although they are big enough to stand on if you get to the top by Jumping or Flying. They may be destroyed in the same manner as their lesser cousins, but the effort required is beyond the strength of some.

Dangerous indeed are the buildings of the third kind, which are alike only in that close encounters with them are deadly. These are the plants of power and the storehouses of fuel or ammunition. Highly are they valued among the little people, and great will be your glory if you bring their end, but destroy them at a distance if you can. Let them feel the flames of your fiery breath or your atomizing blasts, but *do not touch*, or they will bring your end. (See “Sudden Death” in the section, **The End?**)

Flames. Only buildings (and the Glob’s slime trail) burn for more than a breath of time. The scurrying creatures flash into flame for an instant, but they are too insubstantial to provide fuel for further fires. While buildings are burning, Arachnis or the Glob may Dig (**D**) underground and so pass beneath, and Mantra and the deadly Mad Scientist may be willing to fly over them, but none may pass through the flames. Fires may spread at any time to adjacent buildings in the direction of the wind, but, eventually, all fires burn down to smoldering rubble.

Rubble. Rubble is the final state of things...if you have anything to say about it—and you should. Webbed or corroded streets, smashed or burned-out buildings: all the ruined remains are rubble. While mounds of rock, glass, and twisted shards are no obstacle to you, they will slow down or block the movements of the scurrying things which are at once your hunters and your prey.



Them!

Of the human units, the little folk, the scurrying things, the builders and stingers, there are eight species. Two are of the soft sort: helpless populace and National Guard. One stings; the other just runs away. The fast-moving, hard-shelled things are also of two species—cars and police cars—and their differences are as those of the soft ones. Of the other hard-shelled things there is also a pair, slower but more dangerous. Tanks and artillery are they, and you will know them by the hardness of their shells, the slowness of their limbs, and the severity of their sting.

Last are the things that fly. Elusive and annoying, hard to avoid and hard to swat, are the helicopters. Worst of all is the foe-that-fears-not-the-fire, the bringer of the Lingering Death, the nemesis of all monsterdom, the Mad Scientist. Flee or strike it down from a distance, for if its sting lodges in you, even its death will not redeem your doom. Remember and beware!

You & Your Monster

The results of most of your actions—crushing, crumbling, chomping, and other dastardly deeds—will be readily (and graphically) apparent on the biggest portion of the screen. However, to help your beastly brain cope with such complexities as where your feet (if you have feet) are going (HDG), where your nose is pointed (HEAD TILT), and the state of your stomach (e.g., HUNGRY), certain key words and phrases are printed on the side (or bottom) of the screen. We know that your monstrous mind is more inclined to mayhem than mentation, but the messages are suitably simple, and it would behoove you to keep an eye or three out for them.

We have inclined some typical items in the sample display. The circled numbers correspond to the Key Description following.

Figure 1. Sample Screen Display



Key Description

- ① Shows that the wind is blowing from west to east. This means that a building one square east of something already burning might catch fire.
- ② Shows that you are not seriously wounded. (See **ALL THINGS MUST PASS.**)
- ③ Shows your line of movement, the “heading” of your body/feet/claws (important for the **M, J, G, and C** commands, among others). Your head may actually be turned to face a slightly different direction; see Line 8. In the example, the front end of your beastly body is pointed toward the top of the screen (“north”).
- ④ The lines represented by 4 appear only when appropriate. In this case, you are being reminded that your attack on one of the moving units (the humans) was successful: you have atomized what you were Atomizing, grabbed what you were Grabbing, or some such. (See also line 6.) Other messages in this space include responses to the **H, D, or E** commands.
- ⑤ Shows that you are beginning to suffer hunger pangs. (See **Food For Thought.**)
- ⑥ Shows that you have something edible in your hot little hands (paws/claws/pseudopods). You have managed to Grab one of the human units.
- ⑦ Shows that you are in the 10th game minute (turn).
- ⑧ Shows that your head is turned slightly (30°) to the left; in this case, it's facing a bit north of northeast. This affects the aim of the **A, Z, and B** commands.
- ⑨ The presence of the question mark (?) shows that the computer is ready for a new command—that you can do what you want. A letter in this space would indicate that your monster was in the middle of obeying your last command. If there is nothing in this area, the computer is busy doing its 'thing'; be patient and wait for the ? before trying to do something new.



DOING WHAT COMES NATURALLY

Crush, Crumble, & Chomp! is not played like any of our other games. A great many sneaky things have been done to use the computer to give you the feel of real events happening in real time without reducing the game to four buttons and fast reflexes. The effect is that you do one or more of the things your particular monster is capable of; then the human units on the screen do their thing (running away, chasing you, shooting back, whatever), after which it's your turn again. The realism is in this: that some of your actions take longer than others, and that you may be *in the middle of doing something* when the humans get "their turn." This may mean that a car drives away just as you are reaching for it, or that you end up flying past the building you were trying to set fire to. That's the biz (as Remo says). You are a monster now, and monsters make mistakes—but even their "mistakes" can be entertaining and effective.

This is the rule: **you can do whatever you want** (if you have the ability) **as long as the question mark (?) is showing** in the lower corner of the screen. *Don't try to do anything when the "?" isn't there*, or you will find yourself running around in circles or tripping over your giant-sized feet.

While you are playing the game, anything and everything you can do as a monster can be accomplished by pressing a key. (While the game is in progress, you need never type out a word or phrase, and you should

never use the ENTER/RETURN key.) The keys to the game—all the possible one-letter commands—are given in the table following and discussed in the ensuing pages. The commands (keys) or actions available to any particular monster are given on the monster cards. Keep the appropriate monster card handy during the game for easy reference.

Table 2. The Master List of Monstrous Actions

COMMAND	MEANING
R Right	Turn right (90°)
L Left	Turn left (90°)
H Head	Turn head left/right 30° (aims A , Z , & B)
N Nothing	Do nothing (skip to end of turn)
M Move	Move 1 square forward
J Jump	Jump 2 squares forward (onto/over buildings)
F Fly	Take off or land
D Descend (Dig/ Dive	Descend and move subsurface (up to 5 spaces)
N	North
E	East
S	South
W	West
U	Up to surface
G Grab	Grab the human unit in the square in front of you
E Eat	Eat the unit in your paw/claw/jaw/pseudopod
C Crumble	Demolish the building/bridge in (the square in) front of you
S Stomp	Stomp on units and/or buildings in your square
O Obliterate	Squish units/buildings in your square
T Tail/Tentacle	Lash about with tail or tentacles, attacking the unit directly behind you
W Web	Weave an obstructing web in your square (bridge, road, or park only)
P Paralyze	Cause nearby units to lose a turn
U Ultrasonic Scream	Emits a destructive scream that may eliminate nearby units
A Atomize	Attack buildings and/or units with destructive ray
Z Zap	Attack (with ray beam) flying units from the ground or ground units from the air
B Breathe Fire	Set fire to unit and/or building your head is facing
I Immolate	Set fire to all surrounding units and buildings (but get burned in the process)
Q Quit	Stop the game (temporarily or permanently)
# Number (of points)	Check your current score

Getting Your Act in Gear

Being a beast may not be a burden, but it's not all fun and games, either. Er...perhaps it would be better to say that being as massive as the national debt has its drawbacks. As a monster, you may be more powerful than a locomotive, but you're not much more maneuverable. You can't turn on a dime (not even on a fifty-cent piece, in these inflationary times).

Making a right-angle turn to the Left (**L**) or Right (**R**) without tripping over your own feet is a major operation, and anything fancy like moving sideways or backwards is hopelessly out of the question. Moving is, in all senses, straightforward: **M** Moves you one square straight ahead in the direction your big feet are pointing (as noted on the screen display under HDG). So, for instance, if you're headed north, and there's a nice juicy tidbit off to the west, to get there you would have to turn Left (**L**) and then Move (**M**) forward. Turning around would require *two* Lefts (**L**) or Rights (**R**), by which time anything that started behind you might already be moving off.

If you try to Move onto or through an obstacle like a skyscraper or a river (unless you can swim), you will be told, **YOU CAN'T**. You can leave the area on the screen unless doing so in that direction would also take you off the map or if there is an unseen obstacle there. In such cases, try someplace else or a new direction.

Swimming "on top of" the water is done just like Moving on land—if you can go in the water at all. Just Move (**M**). Swimming underwater involves Diving (**D**). (See "Going Down.")

If for some reason—to rest, recuperate, or reorient yourself—you want to do Nothing (**N**) more for the moment, do **N** for Nothing. The little people will get their turn without delay, and, immediately after, you may again do whatever you wish.

Heads You Win. If you have a head (which the Glob does not), you may turn it—tilt it sideways—without turning the rest of your body. You can accomplish this feat—and for you it is one—by using **H**, followed not too slowly with an **R** for Right or **L** for Left at the prompting of the computer. (If you dawdle too long in communicating the latter portion of the message, your befuddled body will presume that you want to turn it, rather than just your head, and you will find yourself going through *that* ponderous procedure.) Your head will then be turned/tilted slightly to one side or the other. To turn it still farther—or to return it to its normal eyes-front position—another **H** and **R** (or **L**, as the case may be) would be required. Once you have turned your head, it will stay that way until you turn it back or until you turn your whole body. (To keep the poor beastie from being hopelessly confused, the head goes back to normal—straight ahead—any time the body turns.)

To help you keep track of this, there's a special part of the display devoted to showing the position of your head *relative to your body*. Note that if you're headed north, left (west) is left and right (east) is right, but



if you were moving south, turning your head left would be toward the east —left on the special display but right on the map. This is hard to picture unless you stand on your head, which is sort of what your monster would be doing in that case. Confused? Take heart. If a monster can manage to learn to turn its head in the proper direction, so can you.

Fortunately—since turning its head in the proper direction may be too much of a challenge for some monsters—you need concern yourself with your Head only if you want to Atomize (**A**), Zap (**Z**), or Breathe Fire (**B**) on something not directly in front of you. If there's a target off at a funny angle, tilt your head and try emitting the appropriate ray from eyes/nose/mouth/whatever. (See **The Sound & the Fury**.) If you miss, turn your head some more and try again. If you're still not hitting, try moving closer—or forget about it and go after something easier to get. (The city is full of buildings to burn and vehicles to vaporize.)

Getting off the Ground. If you have particularly strong legs, you may be able to leap tall buildings at a single bound. **J** enables you to Jump two spaces forward, onto or over obstacles like skyscrapers or fleeing mobs. (Jumping can get you onto buildings you can't simply walk on.)

The only other way to the top of the Empire State Building (if you have a hankering to see the top of said structure) is by Flying (**F**)—an option generally available only to Mantra. Flying is a fascinating and flexible—but not facile—feat. While you are in the air, you can do all sorts of things—Burn (**B**) buildings, swoop down and Grab (**G**) people off the streets—almost anything you can do on the ground. However, you are in motion, and coordinating your other actions with your flight speed is a challenge. On your maiden flight, you'll probably find yourself overshooting the mark more often than not, but you'll get the hang of gliding eventually. (Either that or you'll starve.)

Once you're off the ground, you can't Move with an M, and you don't need to Flap with an F: you just fly along automatically, while you're doing other things. (If you have Nothing else to do, **N** for Nothing may be useful to keep you in motion.) In fact, if you're in the air and Finished Flying, **F** will bring you down to earth. Make sure you pick a suitable spot to land—not the middle of the river, unless you can swim. (Mantra can't, although it can manage to float by figuratively flapping its wings. Since it can't go anywhere in the water, and can move only by Flying again, a water landing is pointless.)

Going Down. Some monsters are capable of burrowing, tunneling, or oozing underground. To do this, you first Descend (**D**) and then give, in order, the direction (**N**, **S**, **E**, or **W**) of each square you want to move. For example, **D E E E N N** would move you underground three squares to the east and two to the north. (You don't have to start in the direction you were facing, but you do end up facing the direction in which you ended.)

After five squares below the surface, you must come up. This is done automatically unless you wanted to move less than five squares. For example, **D W S S U** would move you one square subsurface to the west

and two to the south and then cause you to emerge again. **D S S W U** would take you to exactly the same point—though not by the same route—but you would be headed west, rather than south, when you emerged.

Digging does allow you to move some distance without being seen; you can emerge right next to a victim and possibly Grab it before it stings or flees. Also, the little humans don't dare follow you underground; so you are temporarily safe from their annoying little cuts and scratches. However, during the Digging of the initial hole, before you disappear below the surface, you are vulnerable to their stings. Digging does take time, and, since it's a lot of work, it does make you hungry.

You can Dig Down below fires, streets, buildings, or anything else on land. You can't Descend into the water unless you can swim.

Diving (also **D**) is just like Digging and is performed just the same way, except that you must be in the water *the whole time*. You can go under bridges since there's water underneath, but you can't Dive and swim underwater beneath buildings and the like.

The Brute Force Approach

Brute force is a basic part of the heritage of monsterhood: the pitting of giant bone and sinew against structural steel, aluminum siding, brick, and concrete block. Just go up face-to-face with the bridge or building of your choice; flex your muscles; and think **C** for Crumble! Crush! Crunch! Crash! (Actually typing **C** will help a lot.) Result: the building reduced to rubble, the bridge collapsed under the water. Maybe. And maybe not. Low buildings are a pushover, but skyscrapers are tougher, and bridges can be a real challenge. The stronger you are, the easier a time you'll have. (Arachnis lacks the heft to be very successful at this sort of thing, and Mantra isn't much better.) Nonetheless, structures may not fall at the first shove from even the mightiest monster. After all, it took many humans months and months to erect the Empire State Building; it's not unreasonable for it to take a few minutes for you to knock it down.

Other Physical Attacks. Depending on your structural specifications, lesser attacks may be possible. For instance, if you have feet, you can Stomp (**S**) on anything underneath you: humans, vehicles, buildings. Being clumsy, you might miss a moving target, and a building might survive even your heavy-footed step. Keep trying. Or try something else.

To Stomp on a building, it is first necessary to get on the building, which may be difficult for some monsters. You can easily step on moving things in the street, of course, but you won't bother the road itself much; you can't very well mash what is already flat.

If you can't Stomp things for the excellent reason that you have no feet to Step and Stomp with, you may Obliterate (**O**) them, instead. In the case of the Kraken, this represents grabbing something in your square with a number of your tentacles and then pulling the hapless victim in several directions simultaneously. The Glob's method is still more direct but no less effective; the results are too grisly to describe.

If you are being attacked in a cowardly fashion from the square directly behind you, and if you do not wish to go through the time-consuming procedure of turning around to Grab your tormentor, you may simply swat at it with your Tail (**T**)—if you have a Tail. (If you have Tentacles, one of those will do.)

The satisfying thud of tail or tentacle, paw or claw, against humans (shelled or un-) will be signalled by the familiar message, GOT 'EM. If you are atop a building, you may have to step away to admire the results of your handiwork (footiwork?) on the structure.

Residue

Certain monsters, deliberately or not, leave behind evidence of their passage. Rubble and other residue can block streets, cutting off the escape of fleeing food-to-be, and slowing or stopping the approach of the stinging, hard-shelled critters that can be so distracting when you wish to enjoy a leisurely lunch.

Arachnis can choose to lay a Web (**W**) on a section of street, bridge, or park, fencing in food or slowing pursuit without actually harming any of the little critters. Weaving a Web is a time-consuming procedure, however, if it is going to meet the building code.

Goshilla contaminates with every step, automatically and unthinkingly, leaving corrosive radioactive waste in its wake.

An even more effective deterrent, at least temporarily, is the Glob's slime trail, which bursts into flame when exposed to the open air and creates, for a time, a veritable wall of fire that may spread to adjacent buildings, increasing the destruction. Nothing except the reckless Mad Scientist—not even the Glob itself—will cross that fiery barrier. (A careless or berserk Glob may even burn itself into a fiery corner, from which it can escape only by going underground or waiting for the flames to burn out.)

The Sound & the Fury

Spheres of Influence. Courtesy of blinding flashes, nerve-wracking screams, will-sapping gazes, or simply terrifying aspects, some monsters may Paralyze (**P**) some or all nearby critters. (The closer they are, the more likely they are to be affected.) For a brief moment or two, the victims will be stopped in their tracks, unable to run away or shoot back. (They will “lose their turn,” although other, unaffected units will still get one.) While useful defensively, such techniques are particularly helpful when you are hungry and tired of chasing the elusive little beasties all over the city. Hence the power of the phrase, “**P G & E.**” (This may not mean as much if you don’t live in California.)

Alone among the starting lineup, Mantra possesses the dread Ultrasonic Scream (**U**). Like the various flavors of Paralysis, the Ultrasonic Scream may affect any or all units in view—the closer, the better, although the hard-shelled things tend to be more resistant than the softer ones. Like Paralysis, the Scream has no effect on buildings or bridges, but *unlike* Paralysis, affected units are wiped out.



Death Rays. Among the most popular items in the arsenal of monstrous artillery is the ability to Atomize (**A**) almost anything in sight, regardless of distance. Just point your head (**H**) in the desired direction; type **A**; and out from your mouth, eyes, antennae, or (in the case of Mechismo) gun barrels comes a disintegrating beam that may vaporize any living thing in its path. With luck, you might blast two, three, four, or more human units with one ray. (This could also leave you with nothing to Eat.) Alternatively, your aim might be off; the ray might pass harmlessly “overhead;” or it might damage one of the hard-shells without destroying it. A building will stop the deadly beam but might be demolished in the process.

If you are quite strong, your chances of Crumbling a building are better than Atomizing it, but, of course, you can only Crush & Crumble from close range. Generating the high voltage necessary to Atomize also tends to make you hungry.

While helicopters may be Atomized, they are often more effectively dealt with by Zapping (**Z**) them. The only real difference is the firing angle: with **Z**, you are tilting your head back and aiming high. Your Z-beam won’t be stopped by buildings, because you are firing over the buildings. It won’t hit things scurrying on the ground for the same reason.

Similarly, it would be possible for flying monsters to Zap units on the ground while missing buildings.

The Pyromaniac’s Delight. Naturally, it would be positively inhuman to revel in the fiery destruction of people’s lives, wealth, property, time, and accomplishments. However, in this case you are inhuman *and* unnatural, and to a monster’s eyes what more glorious sight can there be than a city aflame, with the wind whipping and spreading the blaze, the obnoxious stinging insects held at bay by the heat, and you moving irresistably onward, adding fuel to the fire?

It’s so easy to start, too: just point your nose (and Head) and Breathe Fire (**B**). Whatever is in the square your head is facing will go up in flames. The scurrying things—even the hard-shelled ones—are so puny that they will be gone in an instant, but a building may burn for some time. While the range of your fiery breath is limited to a single adjacent square, if the wind is right, the fire may spread to adjacent (windward) buildings. Before they burn out—leaving only rubble—you may, with luck, have everything in sight on fire. Your monstrous mentality is not sophisticated enough to predict how long a building will burn, but, if you leave an area, firemen will douse the flames—not to save a burning building, for they cannot, but to keep the fires from spreading. Of course, if you stay to keep the water-bringers away, the nasty stingers will come. (Life is often unfair, especially to those who do not remain just one of the crowd.)

There is an even more spectacular way to Ignite a blaze: you may set yourself and your surroundings on fire in one great surge of heat by Immolation (**I**). All the buildings and scurrying things in the four squares around you will go up in flames, but you will also burn yourself. This will not be fatal unless you are already critically wounded, but the consequences are severe enough not to use the power of the Phoenix carelessly. If you are cornered, however, it is the most awesome of effects.

A-hunting We Will Go. Occasionally, mishaps will mar the happiness of the hunt. Humans are small and spurred by terror. You may miss them. Keep trying. They can't elude you forever. Probably. They may run/drive/fly out of reach just as you Grab for them. They may keep doing that. This can be frustrating, but being a large and clumsy monster has its drawbacks, as we have pointed out before. (If wiping out humanity was easy, you would be forced to make your way through a more harshly competitive environment. Be grateful for your natural monopoly.) Have faith. Be persistent. Keep after them.

When, as a result of the sort of slight miscalculations that befalls even the nimblest of beasts, you manage to get your intended prey underfoot, do not despair. True, you cannot Eat what you can't Grab, and you can't Grab something you're standing on. You can't even Grab something that persists in running around between your legs; you're just not built that way. (Don't feel bad: neither are humans.) You still have three choices. You may Move, turn around, and Grab, although, depending on your agility, your prey may move again before you manage this somewhat delicate maneuver. You can stand there and wait for the humans to move out where you can get at them. (This always works for workers, who are too scared to stay put, but may not suffice for soldier humans, who may simply sit there and unsportingly sting your tender underparts.) If you grow annoyed, you can remove (if not precisely solve) the problem by Stomping on the little buggers. This will eliminate the nasty stinging (at least from that source) but won't get you anything to eat.

De Mortui Nil Greasy Bonum. This brings us back to an important point of etiquette. No self-respecting monster eats dead things. Such behavior may suffice for humans and other low life but not for you. You are not a scavenger, and you have an image to maintain. It is bad enough that many otherwise tasty morsels are encased in hard steel shells and emit foul odors from their rear ends (a clear case of arrested development), but a stew whose ingredients include building dust, melted concrete, and street refuse is beneath your dignity. You have neither the precision of movement, the delicacy of instruments, nor the inclination of mind to pick through rubble for tidbits. Therefore, be careful where you direct your fiery Breath or Atomizing impulses, and do not unwarily Stomp on what might have been your next meal.

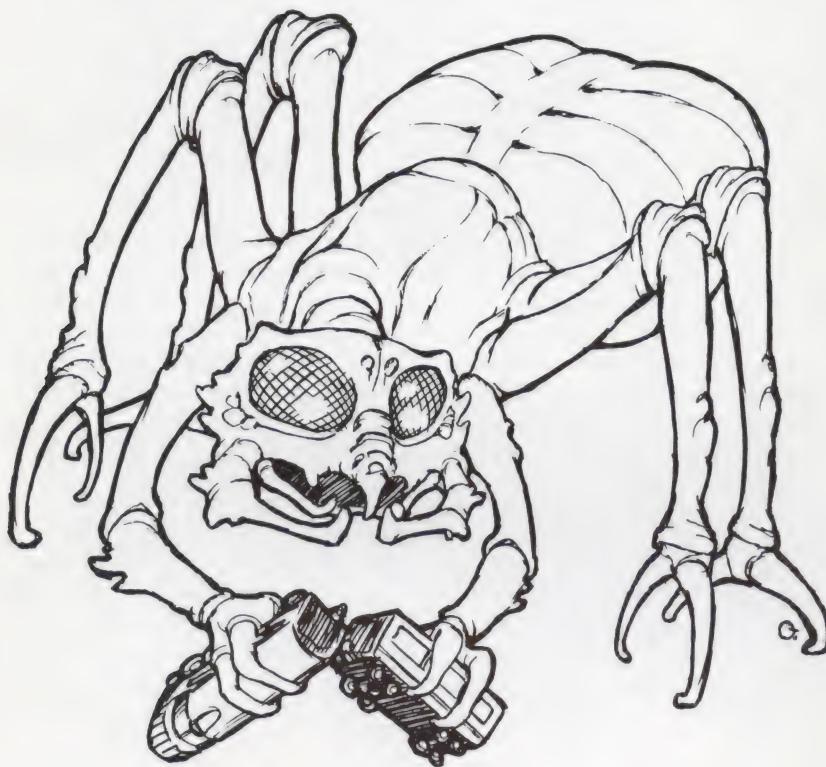
Don't get so greedy that you try to Grab dessert before you have digested dinner. If you carelessly reach out to Grab a passing mob or Crumble a building, you will drop anything you were holding in your paw. Your prey is tender and delicate. When dropped from the modest height of your chin, even the hard-shelled things will break and splatter, making a mess and possibly leaving you empty-handed (not to mention empty-mouthed and empty-stomached).

Keep in mind the Simple Rule. Dead things don't move, and if it can't move, it isn't food.

Sex & the Single Monster

A single monster has no sex life. (How could it?)

However, if you are interested in scoring, you may find out your current score any time during play by pressing # (the number sign: a SHIFT 3).



ALL THINGS MUST PASS

De Rerum Natura

As has been said, "Into every life a little rain must fall." Or, as has also been said, "Behind every silver lining, there's a dark cloud." In your case, o most noble representative of a vanishing breed, the raindrops falling on your head are the stings of the mites that you hunt. As you search for the gold at the end of the rainbow, if you are not drowned in a flash flood at the dam power plant, or struck senseless by the dread thunderbolt of the Mad Scientist, you will surely be rained out. And, in the game of life, there are no rain checks. But go gloriously, even so, for rain is the price of the rainbow.

Less poetically put (for I can see that your large but limited brain may be confused by so subtle an esthetic), you must reconcile yourself to the realities of your situation. While those on which you feed are small and puny, they are many, and you are one. Although they lack the teeth of the tiger or the strike of the cobra, they are a swarm, and your hide is not proof against their poison.

It is in the nature of things that they will get you in the end (and in the head and shoulders, also). What matters is the manner of your passing. Will you be like the brute Goliath, felled without even a blow being struck in his own defense, or the monster Grendel and his mother, torn apart by the bare hands of Beowulf? Or will your tale be as that of the dragon slain by that same hero, who nonetheless gained a measure of revenge for all monsterdom with its fiery breath? Will you sink before the Golden Gate Bridge, or will you see Tokyo mashed flat (once again) before you die? The choice is yours!

The End?

The Death of a Thousand Cuts. As you go about your business of mashing and smashing, you will be stung and bitten now and then. Naturally, with your mind on grander things like levelling a city, you cannot be expected to notice every little detail. A few nicks and cuts are a monster's lot in life. However, you may note the cumulative effect of this inevitable, if gradual, loss of ichor, as your state changes from **HEALTHY** to **SCRATCHED**, then **HURT**, and eventually **CRITICAL**. After that, formal notification of next-of-kin and a brief epitaph will follow shortly.

If you are a monster of the living and breathing persuasion, your wounds will heal over time — at a varying rate, depending on your nature — but this, too, may be beneath your notice. (Mechismo's blood won't clot for the simple reason that it has no blood to start with.) However, this healing process must fight a losing battle against time and entropy. Nobody lives forever — not even you. (At least you have escaped taxes.)

Sudden Death. Death comes not merely from the stings and arrows of the little folk. Some of their structures — those in which they hoard their noisy seeds of destruction and those enshrouded by the web that hums — can be fatal. Regardless of the state of your health — even if you are covered by Medicare and Monsters' Compensation — if you seek to Crush such a building in your mighty grasp or step on it to Stomp it into the earth, you will surely die.

The Lingering Death. Most awful is the death that lingers, the paralyzing death-in-life. If you are struck — EEE-ARGGH! — by the Mad Scientist, the thing that flies which is like the thing-which-is-like-a-bird-but-not (but not), you will lose not blood but the warmth of life. Your movements will slow, and your limbs will stiffen, until naught from tooth to tail obeys your will, and you are like the dead but not . . . until you *are* dead. Seeing but unfeeling must you helplessly endure the slow torture of the Death of a Thousand Cuts — unless you decide to end it all at once and **Quit (Q)**.

As the sage said:

*"Beware the power plant, and shun
The frumious Scientist."*

The Pause that Refreshes (Disk Only). If you have the disk version and the inclination (to prolong the suspense or accommodate the demands of your corporeal self for food or rest), you can release your personal monster movie as a serial, so to speak. To give yourself (and it) an intermission, just **Q** for **Quit** (yes, **Quit**); agree to the appropriate questions (DO YOU WANT TO QUIT? DO YOU WANT TO SAVE THE GAME IN PROGRESS?); and allow your monster movie monster game To Be Continued . . .

Over the Rainbow. When you have finally died one of the Three Deaths (or **Quit** without hope of continuation), and the inevitable message of (their) triumph has been proclaimed over your carcass, you will be given a score and rating that will aid you in knowing your place in the annals of monsterdom.

This, then, is The End.

. . . However, you can always do a sequel. Just follow the special loading instructions (if need be) and **RUN** your computer/projector . . . and then . . .

THE MONSTER LIVES AGAIN!!!

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